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The New Amberola GRAPHIC

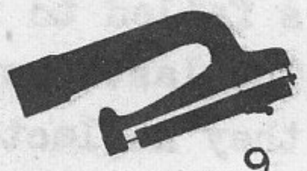
73

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

See Dated Auctions in Section 2!

July, 1990
(mailed very early August!)
Summer Issue

Deadline for next issue: October 1



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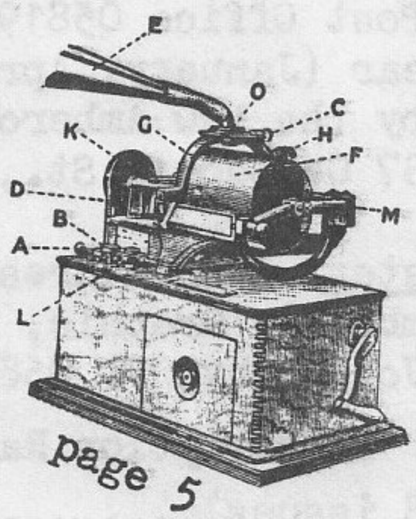

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July, 1990
(Summer)

The New Amberola Graphic

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

Most of you have been anticipating a subscription increase for a year or more. I regret that it has finally become necessary, but we will do everything we can to keep the new rate in effect for as long as possible. And while advertising rates have also had to jump, I remind you that the classified rate remains an enormous bargain!

This issue was not originally planned to be as heavily slanted toward Edison as it is. We combined the two pieces on the reproducers for those collectors who are keenly interested in their restoration and peak performance.

I hope you are all spending an enjoyable summer and turning up lots of good stuff!

- M.F.B.

4 readers failed to receive the last issue because they neglected to send their change of address!

Peggy Bernier Watson

- A Remarkable Woman -

by John Heliker

I feel privileged to know a wonderful lady, Peggy Watson. Peggy and I first met through her daughter, Peggy Ann, and her husband Peter Lombard. Peter and Peggy Ann run "The Salvage Barn," an antique shop in Greenwich Village, Manhattan.

Peggy cut her first two and only issued sides for Columbia on October 18, 1926. This was also the same day as her friend Bing Crosby's first Columbia recording with Don Clark's Orchestra.

To use Peggy's own words, "Paul Ash discovered me and introduced me to Chicago audiences on the same opening bill as Harry Barris. I was later in GOOD NEWS (Chicago company) for 45 weeks at the Selwyn Theatre. The casting included Jack Haley (the Tin Man in THE WIZARD OF OZ) and Penny Singleton, then known as Dorothy McNulty."

Peggy sang the two hit songs in the show, "Varsity Drag" and "Good News." Aby Lyman was the band leader, and his pianist Al Newman accompanied Peggy on the subsequent Vocalion recordings.

Peggy married Milton Watson, stage star and vocalist with Paul Ash, Victor Young and later, Nat Shilkret's ocrhestra. Milton later played the lead role in OKLAHOMA and ANNIE GET YOUR GUN.

I like Peggy's style better than Helen Kane's, who Peggy swears she never listened to -- actually Peggy's Columbia disc predates those that Helen Kane made for Victor. Peggy did, however, listen to recordings of Marion Harris who, she says, inspired her.

Peggy Bernier is 83. We love you, Peggy!!

A 'GOOD NEWS' publicity shot from the cover of the April, 1928 issue of Brunswick Topics. Peggy Bernier is on the left, Abe Lyman in the center, and Dorothy McNulty at the right. Dorothy McNulty became better known as Penny Singleton, playing "Blondie" in films and on radio. She is less-remembered as the voice of Jane Jetson on the television cartoon series.

Recordings of Peggy Bernier Watson

1926 - 1946

October 18, 1926 - Columbia (Los Angeles)

mx. 142787-1 (test) - Me Too (rejected for "low volume)
mx. 142787-2 - Me Too (issued on Columbia 815-D)
mx. 142788 - Cuddle Closer (unissued)
mx. 142789 - Don't Somebody Need Somebody (uniss.)
mx. 142790-2 - Sweet Thing (issued on Col. 815-D)

March-April, 1928 - Vocalion (Chicago)

mx. 1870-C - Varsity Drag (rejected)
mx. 1871-C - Good News (rejected)
(piano accomp. by Al Newman of Abe Lyman's Orch.)

Feb. 20, 1935 - Victor 10" 78 Home Recording

Excerpts of radio show "Penthouse Party" featuring columnist Mark Hellinger and Peggy Bernier. Peggy sings "Palsy Walsy."

June 9, 1942 - Presto glass-base recording

"Don't Sit Under the Apple Tree"

May 31, 1946 - Private recording

Excerpt taken off the air when Peggy was with Fred Waring's Pennsylvanians

Note: It is curious that Peggy Bernier's solos were recorded for Brunswick's Vocalion subsidiary, since Abe Lyman's GOOD NEWS recordings were made for Brunswick. We guess that the reason the two Vocalion sides were not issued is that both Brunswick and Vocalion already had female recordings from the show (Esther Walker for Brunswick; Peggy English for Vocalion). Perhaps the Chicago office hadn't realized that New York had recorded them. It is also disappointing that Miss Bernoer was not used on any of the Abe Lyman sides from GOOD NEWS, including the 12" show medley.

Below: Some contemporary reviews of Peggy Bernier's work and her Columbia recording.

This girl is Peggy Bernier, 18 years old. Three years ago she was a member of a musical show in New York. The show reached Chicago and "died" there. Peggy, out of work, was sitting in a Chicago restaurant one evening when some friends had a spotlight turned on her and announced that she would give an impersonation of Al Jolson.

When she had finished, Paul Ash, who was in the audience, introduced himself to her and offered her an engagement. She went with Ash and was a "hit" from the start. Then she was brought to Los Angeles, where she "stopped the shows."

In singing the "Crazy Words" song at the Metropolitan this week she interpolates lines about Napoleon, Marc Antony, Admiral Perry and others.

Columbia No. 815—Peggy Bernier from the Chicago picture houses, where Paul Ash sponsored the cute songstress, has a sensational disk "personality." The cute manner in which she registers the lyrics of such familiar hits as "Me Too!" and "Sweet Thing" will soon command attention. For a debut disk, Miss Bernier sounds like a "find."

Neglected Edison Diamond Disc Artists

Marie Sundelius

by D. E. Ferrara

The various phonograph companies utilized the lyric soprano voice in recording perennial English art songs, Scottish ballads, and the ever popular "heaven, home, and mother" repertoire. Record catalogues attest to the popularity of artists such as Alma Gluck, May Peterson, Lucy Isabelle Marsh, Olive Kline, Grace Kerns, Florence Hinkle, and Virginia Rea, to name but only a few such artists. Several lyric sopranos signed exclusive recording contracts with specific companies over a long period of time; other sopranos made recordings for several companies on a non-exclusive basis. Marie Sundelius was such an artist.

Marie Sundelius, christened Marie Sandtvig, was born on February 4, 1884, at Karlsstadt, Sweden. She came to Boston, Massachusetts, at the age of ten and began studying voice. She made her singing debut as a church soloist in Somerville, Mass. Her concert debut took place in 1910 under the baton of Dr. Karl Muck. Marie Sundelius made her New York debut in the oratorio Jeanne d'Arc, by Italian composer Enrico Bossi.

The artist made her Metropolitan opera debut as the First Priestess in Iphigenie en Tauride (Gluck) on November 25, 1916, with Marie Rappold, Melinie Kurt, Karl Braun, Herman Weil, and Johannes Sembach. She remained on the Metropolitan Opera House roster until 1928.

Marie Sundelius was primarily a comprimario singer. A partial list of comprimario roles include: Gerhilde and Gutrune (Die Walküre); Solo Flower Maiden (Parsifal); Priestess (Aida); Samaritana (Francesca da Rimini); Golden Cockerel (Le Coq d'Or). As an artist at the Metropolitan, Marie Sundelius participated in many operatic novelties including: The Canterbury Pilgrims (De Koven) on March 8, 1917; Le coq d'Or (Rimsky-Korsakoff) on March 6, 1918; Shanewis (Cadman) on March 23, 1918; Suor Angelica (Puccini) on December 14, 1918; Oberon (Weber) on December 28, 1918; and Italiani in Algeria (Rossini) on December 5, 1919.

She was a popular artist on the famous Sunday evening concerts at the Metropolitan Opera House. She participated in the Caruso Memorial Concert on November 27, 1921 and sang in the Requiem (Verdi) with Giovanni Martinelli, José Mardones, Jeanne Gordon. In fact, her last two seasons (1926 and 1928) at the New York opera house were given to Sunday evening concerts, one concert each season. Her last appearance at the Metropolitan was on March 11, 1928. She sang the "Ballatella" from I Pagliacci and the duet "La ci darem la mano" from Don Giovanni, with Lawrence Tibbett.

Marie Sundelius also sang with smaller opera companies. She toured the United States with the Scotti Grand Opera Company during 1920. She also appeared at the Philadelphia Opera Company during 1929-30.

As a Swedish-born artist, Madame Sundelius received many awards. In 1923, she was decorated with the Order of Litteris et Artibus by King Gustav of Sweden in recognition of her help in the advancement of Swedish music in America. She appeared at the Royal Opera House in Stockholm, and became an honorary member of Orphei Dranguar, Sweden's oldest singing society.

After her retirement from the concert and operatic stage, Marie Sundelius became a teacher and taught at the New England Conservatory of Music, which established a scholarship in her honor in 1957. She continued to teach voice in Boston until her sudden death on June 27, 1958 from complications due to an automobile accident.

(illustration from the 1920 Edison catalogue)

Recording Career

For years it was believed that Marie Sundelius first made commercial recordings for Columbia in 1915. However, a bulletin from the Boston-based Phono-Cut label has recently surfaced, indicating that she recorded for this somewhat obscure vertical-cut company as early as late 1913 or early 1914. At least one record was issued:

5253 - Fogeln's Visa (in Swedish)

Her next published recordings were made in New York for the Columbia Graphophone Company between September 1, 1915 and December 20, 1915. The three known discs were not popular and hence, these recordings are relatively scarce today. She was not given "celebrity" status and appears on the regular "A" series. One recording appears on the foreign "E" series which was designed for the Scandinavian catalogue:

A1875 - Mary of Allendale
- Take Me to Jamie Dear

A1929 - Oh Whistle and I'll Come to You My Lad
- I Love Thee; 'Tis All That I Can Say

E2836 - Bland fjällen
Hvad jag har lofvat det skall jag hålla

Marie Sundelius was invited to make a small group of recordings by the talent scouts for the Edison company shortly after her first recording for Columbia. She was not a popular artist with the Edison company. Master files show six recordings made, five titles published, which was usually the common practice for a non-exclusive artist. The discography is divided into matrix number, title of the selection, date of recording, Diamond Disc number, and Blue Amberol number (if any).

4284	Creation: With Verdure Clad (Haydn)	11-19-15	80290	28292
4868	Don Giovanni: Batti, batti (Mozart)	7-12-16	82120	
4869	Since I First Met Thee (Rubinstein)	7-12-16	Unpublished	
4876	Carmen: Je dis que rien (Bizet)	7-13-16	82289	
5640	a) Vallat b) Fjorton ar (Dannstrom)	6-22-17	82186	28283
5705	On Wings of Music (sic) (Mendelssohn)	7-23-17	82186	

The AEolian Company opened studios in New York and London, England, in 1918. The first offerings were made by the vertical-cut process. The company issued a series of operatic recordings by prominent artists such as Giulio Crimi, Marguerite D'Alvarez, Florence Easton, and Marie Sundelius. The rarity of these recordings suggests that the buying public was not interested in this type of recording. The company discontinued the vertical recordings by 1920 and issued lateral-cut until 1924 when Brunswick bought out the recording division from AEolian.

According to Victor Girard and Harold Barnes' Vertical-Cut Cylinders and Discs, Marie Sundelius made the following vertical-cut recordings for AEolian-Vocalion in 1918:

30021 - La Bohême: Musetta Waltz (Puccini)
30024 - Carmen: Ma mère, je la vois (with Giulio Crimi, tenor)(Bizet)
30026 - Pagliacci: Ballatella (Leoncavallo)
30029 - Chanson d'amour (Hollman)
54018 - Elegie (Massenet)
54024 - Louise: Depuis le jour (Charpentier)
54026 - Ave Maria (Gounod)

(30000 numbers are 10"; 54000s are 12". All are single-sided.)

VOCALION RECORD CATALOGUE

MARIE SUNDELIUS, SOPRANO
of the Metropolitan Opera Company

Marie Sundelius, the Swedish soprano, came to this country at the age of ten. Her first serious vocal study began after her marriage to a Boston physician—himself an accomplished musician. With her fresh, delightful voice and charming personality, Marie Sundelius has become an artist of rare musical gifts and is equally well-known on the concert and operatic stage. She has been a valued member of the Metropolitan Opera Company for several years.

MARIE SUNDELIUS

	No.	*Size*	*Price*
SUNDELIUS, MARIE			
Ave Maria	30104	10	1.25
Elegie	30147	10	1.25
Fagelins Visa	30113	10	1.25
La Boheme—Mi Chiamano Mimi	52012	12	1.75
La Boheme—Musetta's Waltz	30120	10	1.25
Lohengrin—Elsa's Dream	52017	12	1.75
Rosary, The	30150	10	1.25
SUNDELIUS AND CRIMI			
Madame Butterfly—O Quanti occhi fisi (O Kindly Heavens)	52014	12	1.75

According to Julian Morton Moses in Collectors" Guide to American Recordings 1895 - 1925, Marie Sundelius recorded another series for the AEolian-Vocalion label around 1920-1922. All recordings are lateral-cut. This section of the discography is divided into single-face numbers, title of selection, and double-face numbers:

30104 - Ave Maria (Gounod) 60016
30113 - Fagelins Visa (Soderberg) 60045
30120 - La Bohême: Vals di Musetta 60016
30147 - Elegie (Massenet) 60024
30150 - The Rosary (Nevin) 60024
52012 - La Bohême: Mi chiamano Mimi 70025
52014 - Mme. Butterfly: O quanti occhi (Puccini)(w. Giulio Crimi) 70027
52017 - Lohengrin: Elsa's Dream (Wagner) 70025

* * * * *

Special thanks are given to Martin Bryan for filling in some of the needed titles and information on the Phono-Cut, Columbia, and AEolian recordings; and to Leah Burt, Edison National Historic Site, West Orange, New Jersey, in giving the needed information for the Edison discography.

* * * * *

Dennis Ferrara can be contacted by writing him at: 5518 So. Hyde Park, Chicago, IL 60637.

PHONOGRAPH FORUM

George Paul

Well, well. We finally got another N.A.G. reader to put pen to paper on behalf of our fellow collectors. Mark Reinhart has an obvious passion for 5-inchers (who said "cement mixers"?) and hopes to elicit reader response on the subject. (Good luck, Mark. They're a pretty quiet group!) Longtime N.A.G. readers may recall the first Phono-Forum in issue #46 (Autumn 1983) which expressed reluctance to disseminate information which was readily available elsewhere. These same readers may or may not enjoy reading about Echophones, Duplex machines, Auxetophones, and Vitaphones. As a matter of fact, issue #53 contains a Phono-Forum which discusses several 5" Graphophone machines. Perhaps articles dealing with more "garden variety" machines are needed. Let's hear from you! Meanwhile, we did hear from Mark. The following is what he has to say.

\- - - - -

George Paul can be contacted at 28 Aldrich Street, Gowanda, NY 14070.

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Grand Concert: Five Inch Dialog

by Mark Reinhart

The purpose of this and future articles is to foster better understanding of the 5" diameter cylinder record and the phonographs that play them. Cylinders of the 5" variety were available from several sources including Columbia, Edison, Lambert, Pathé, and others. While most collectors have seen five-inch machines, dismissing them as valuable rarities, they give little consideration to the musical content of the records or the machines' acoustical properties. This article seeks to stimulate interest in the five-inch medium and encourage others whose expertise far exceeds mine to open a dialog on this important chapter in the history of the phonograph.

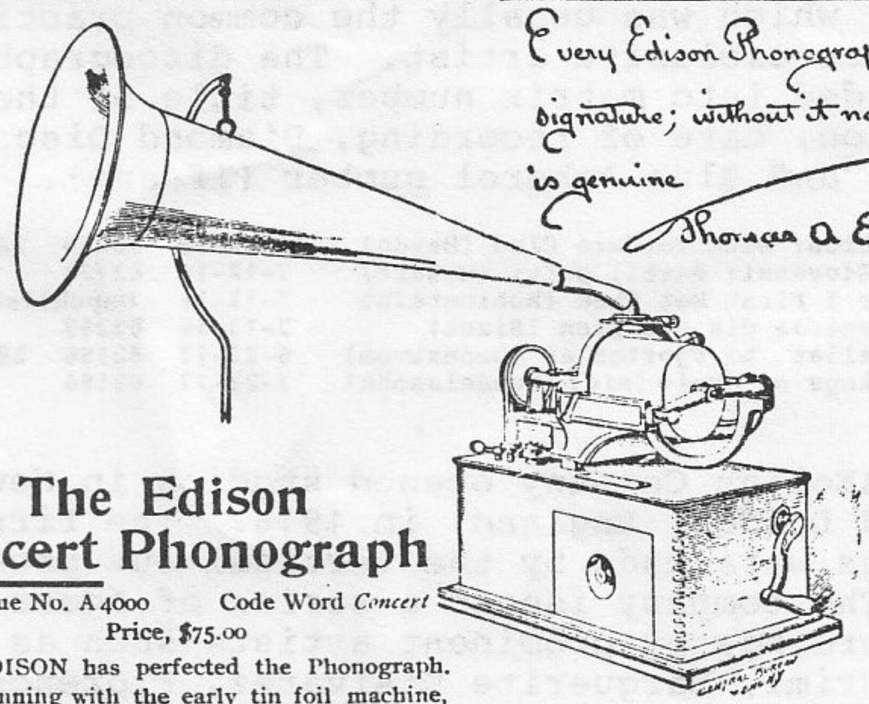
The first point to be addressed with this article is why a collector should buy a five-inch machine when they are expensive and good records for them hard to find. The primary consideration would be the acoustic superiority of the large cylinders to other sound re-

producing devices of the period. The wax cylinder at the turn of the century allowed reasonably good frequency response with low surface noise. The disc medium still had a long way to go to compete acoustically. While the disc tended to be harsh with a great deal of surface noise and surface speed reduced as the needle approached the disc center, the 5" diameter cylinder greatly increased the surface speed and had little surface noise. The higher surface speed increased the volume and the frequency response of the recordings. Clearly Edison and Macdonald recognized this since they both used 5" masters to dub their standard size records. Little wonder then that a collector of today is surprised at the fidelity of these behemoths. The tone of a fine condition record played on a properly regulated and restored machine will surpass the performance of other machines of the period. It would be difficult to deny the acoustic superiority of the 5" cylinder, but the system is not without its drawbacks. The expense, mildew sensitivity, fragility, and unwieldy size make the records difficult to store in any quantity. The scope of recording by Edison and Columbia, whose output dominated the American scene, was limited to music of the lighter variety. Lighter music of course has intrinsic value, but for those expecting the broader spectrum of recording this medium would probably not be suitable. The primary value of the five-inch medium is as a means to hear the best possible recordings from the period between 1899 and 1902.

(Mark shows us the proper way to handle a Concert cylinder)

The Edison Concert Phonograph is by far the most frequently encountered machine playing the five-inch cylinder today. The Edison Concert, however, is neither common nor inexpensive compared to other cylinder phonographs. The Edison Concert, available from March 1899 until fading from the catalog in 1906 (US) and 1907 (UK), according to the Frow book on Edison cylinder phonographs, was extremely well built and will perform quietly and efficiently even today. A rebuilt reproducer, whether of the "Automatic" or "D" type, allows the listener of 1990 the opportunity to hear a 90 yeard old recording with fidelity quite unexpected from the period. Since Edison Concert machines were so popular and sales high, compared to other five-inch machines, many survive today. The clever Edison marketing strategy of offering the latest in phonograph equipment allowed the owners of early machines the opportunity to retrofit their phonographs with the then current technology. The result today is that many existing machines sport features that were not necessarily a part of the original factory produced phonograph.

(Indeed, when the 5" cylinder went out of vogue, the Edison company offered a conversion kit so that Concert machine owners could play standard-sized cylinders without having to purchase a new machine. - ed.)



The Edison Concert Phonograph

Catalogue No. A 4000 Code Word *Concert*
Price, $75.00

MR. EDISON has perfected the Phonograph. Beginning with the early tin foil machine, Mr. Edison has developed the Phonograph step by step, until to-day the Phonograph stands on the pinnacle of perfection.

It perfectly reproduces the human voice; just as loud—just as clear—just as sweet. It duplicates instrumental music with pure-toned brilliancy and satisfying intensity.

Used with Edison Concert Records, its reproductions are free from all mechanical noises; only the music or the voice is heard. It is strong and vibrant enough to fill the largest concert hall. It is smooth and broad enough for the parlor. It is

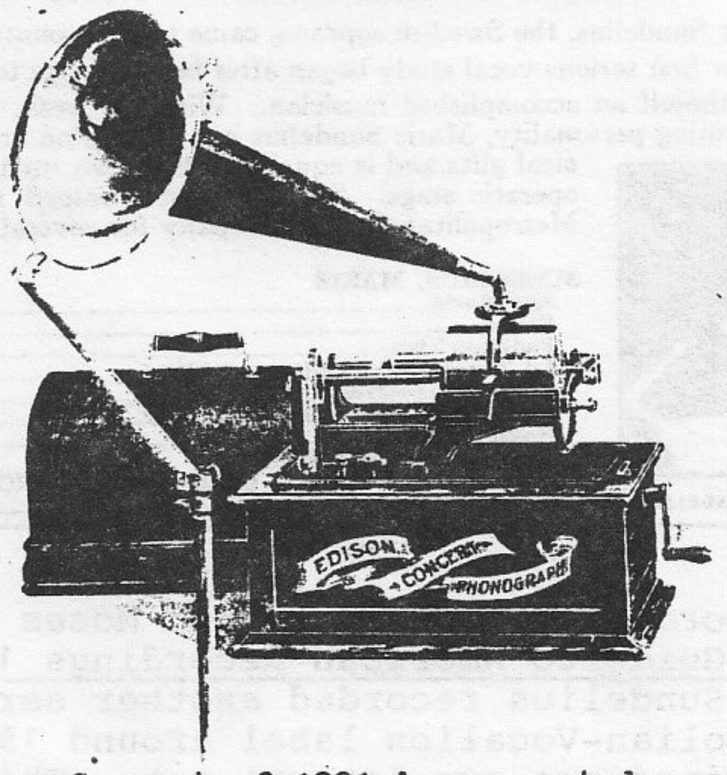
Every Edison Phonograph bears my signature; without it no machine is genuine
Thomas A Edison

made with the careful precision that characterizes all Genuine Edison Phonographs. It is made to reflect credit and to uphold the fame of the name of the man who stands behind it.

THE Edison **Concert** Phonograph is actuated by powerful triple springs. It plays six to eight concert records with a single winding. It is finished in black and gilt enamel, with nickel parts. It has a polished oak body box and carrying cover. Size, 12 x 17 x 17 inches. Weighs 51 pounds. Size of mandrel, 4½ inches diameter by 5 inches long.

Every Edison **Concert** Phonograph includes, free of charge an Edison Automatic Reproducer, an Edison Recorder, a sapphire shaving knife, oak body box and cover, a 24-inch brass horn and stand, winding crank, speaking tube, oil can and chip brush.

The earliest known Edison Concert Phonographs were set in a case having an accessory drawer and an all encompassing lid. The mechanism was set into the case without screws to secure the bedplate in place. This "drawer" Concert utilized the "Automatic" type reproducer. The Triton motor and overbuilt carrier arm offer a level of reliability gone from manufacturing today. These early machines have a screw adjustment to move the reproducer lever position. This feature seems to be anachronous since the Concert never incorporated the "Standard Speaker" reproducer whose limited stylus movement required manual adjustment for groove tracking. The "Automatic" reproducer tracks the record groove well, requiring no actual use of the screw. For whatever original intent, the "drawer" Concert did incorporate the reproducer clamps to secure the reproducer in place and the lever/screw adjustment feature in the carrier arm as originally sold.



The Edison Concert of 1901 incorporated a new a case style with an attractive banner decal emblazoned with the words "Edison Concert Phonograph." Initially the mechanism of the "banner" Concert was like that of

the "drawer" model except for the addition of screws to secure the bedplate to the case. The "D" type reproducer replaced the "Automatic" in 1902. The large mandrel pulley was apparently replaced with a small pulley like that of the Edison Triumph at some point in this period. The reproducer clamps are reproducer position adjustment screw also gave way to the simpler carrier arm which used a single screw to tighten the reproducer in place. The new carrier arms must have arrived after the initial introduction of the "D" reproducer, since the early "D" reproducers are fitted with the lever adjusting arm.

Edison
Model D Reproducer

Price, $5.00

THIS Reproducer is used on all Phonographs playing the concert size Records. It cannot be used on any other style. In appearance it is almost identical with the Model C Reproducer. It has a highly sensitive diaphragm, and the ball-shaped sapphire.

Catalogue No. A10503, ... Code, Aeolus

The last Edison Concert marketed was housed in a plain case with only a simple "Edison" decal on the case front. The final Concert was short lived, being deleted from the catalog by 1907. The late Concert was offered with all the updates of the earlier "banner" Concert phonographs. Of course, a particular case style does not always indicate a specific period machine since Edison strongly encouraged owners of earlier machines to update their phonograph to maintain all of the latest "improvements."

This article is intended as a general introduction to the five-inch medium with more specific treatment to follow. Assistance is needed for further research on this topic. Currently, information regarding Hawthorne and Sheble or Pathé material on both cylinders and machines is needed. Suggestions of interest relating to 5" material are earnestly solicited. At this point the series is in the planning stages. Suggestions I receive will guide me in the direction of primary interest as expressed by GRAPHIC readers.

Correspondence may be sent to: Mark Reinhart, 118 N. Lawrence St., Charles Town, WV 25414.

* * *

This article is respectfully dedicated to Mr. Wallace S. Wood, whose extraordinary knowledge has inspired me to write, and whose passing was a significant loss to all who knew him.

Edison National Historic Site's Summer Hours

West Orange, N.J. - The National Park Service will be offering more opportunities to see Thomas Edison's laboratory and home this summer. Until August 31, tours of both sites will be offered Wednesday through Sunday.

A visit begins at the laboratory visitor center on Main Street where exhibits and films provide an introduction to the Edison story. The building is open daily from 9 AM to 5 PM.

The laboratory tour includes a visit to the original chemistry labroatory, machine shop, library, and "Black Maria" movie studio, as well as demonstrations of early Edison phonographs from the turn of the century. The Park Ranger guided tours last 60 minutes and are scheduled from 9:30 to 3:30.

For further information or directions call (201) 736-5050.

Curiosity Corner

"Go ahead...drop it"

Every so often something comes along which surprises and confounds even the experienced collector. Not long ago this happened to your editor when he acquired something from a friend's box of unwanted records at a dime each. Up popped Victor 22949 by the Harding Sisters -- hardly a record to get excited over, but for 10¢ it filled a gap and was purchased. Only later did he realize just what he had bought.

The record appears exactly like any other from the period. Only when cleaning it, however, did it become evident that the disc was substantially underweight. A closer inspection revealed why: the disc is pressed of vinyl!

When #22949 appeared in 1932, Victor had just launched their ill-fated long playing records. The material chosen for these discs was a vinyl composition known as "Victrolac." The few of these we have seen were of the 12" size, while all 10" pressings were of shellac.

Early Victrolac has an unfortunate characteristic. The molecules are slowly breaking down, causing an oily-appearing surface. The disc can be washed, dried, polished, and put away -- and the next time it's pulled out it's all oily looking again! This, then, is the fate of this particular copy of Victor #22949.

What gives? 1931-1932 was a very confusing period for Victor, caused by the Depression, a changing preference for radio by the American public, and a myriad of new products. Their home recording system was meeting with indifference, long playing records were going unsold, and the Timely Tunes and Electradisk budget labels were far from a success. Apparently the production line got confused, and some copies of #22949 escaped undetected.

Victor did produce some 78's in vinyl for radio and theatre use, but we think that these were slightly later. These are identified by either an "X" prefix, or the same selection appears on each side. But we feel #22949 was just a mistake. Victrolac pressings could not be played with steel needles without ruin, and yet there is nothing about the appearance of #22949 to distinguish it.

Now it's up to our readers. Do other copies of #22949 exist in vinyl? Or do other regular issues from this period turn up this way? Please let us know.

We present a rare 4-page Edison Tone Test program from 1921. It was found by reader Robert Talalay behind the record storage compartment of his S-19 Sheraton Diamond Disc Phonograph. The original is printed in pale green on pulp paper. Although these Tone Tests were quite popular from the mid-Teens through the early Twenties, resulting in the slogan "Compare" very few of the printed handouts such as this have survived. Comparison with the living artist reveals no difference,

Arthur COLLINS — *and* — *Byron G.* HARLAN

America's Favorite Entertainers

Assisted by William REED, Flutist and Saxophonist

P·R·O·G·R·A·M

1. (a) How 'Ya Gonna Keep 'Em Down on the Farm After They've Seen Paree? . . . *Donaldson*

   (b) Dancing the Du Da Du Da Dae . . . . . *Descriptive*

   MR. HARLAN with Edison RE-CREATIONS of his voice

2. (a) When You're All Dressed Up and No Place to Go . . . . . *Hein*

   (b) Any Rags? . . . . . *Allen*

   MR. COLLINS with Edison RE-CREATIONS of his voice

3. (a) Through the Air . . . *Damm*

   (b) Fancy Little Nancy . . . *Baines*

   MR. REED with Edison RE-CREATIONS of Piccolo and Saxophone Solos

4. I'm a Twelve-O'clock Fellow in a Nine-O'Clock Town . . . *Von Tilzer*

   MR. HARLAN with Edison RE-CREATIONS of his voice

5. The Preacher and the Bear . *Arizonia*

   MR. COLLINS with an Edison RE-CREATION of his voice

6. Sous Bois (In the Woods) . . *Staub*

   Edison RE-CREATION of a Piano Solo by MISS LUCILE COLLETTE

7. (a) I'm Waiting for You, Liza Jane . *Creamer*

   (b) Bake Dat Chicken Pie . . *Dumont*

   MESSRS. COLLINS and HARLAN with Edison RE-CREATIONS of their voices

8. Charmant Oiseau (La Perle du Bresil) . . . . . *David*

   Edison RE-CREATION of a Soprano Solo by MISS ANNA CASE. Flute Obligato by MR. REED

9. (a) Down in Jungle Land . . *Morse*

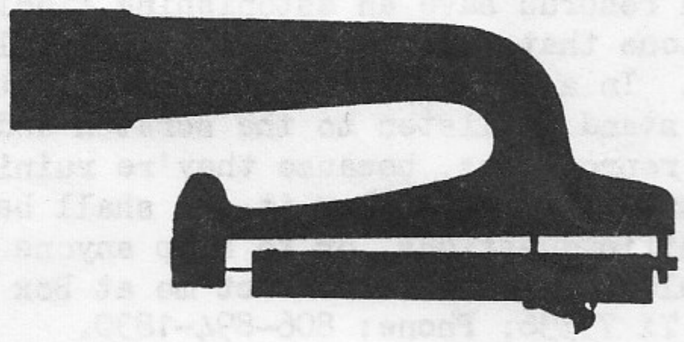
   (b) Auntie Skinner's Chicken Dinner . *Morse*

   MESSRS. COLLINS and HARLAN with Edison RE-CREATIONS of their voices

Mr Reed

Edison Reproducers

The voice of any acoustic phonograph being its reproducer, we are pleased to present two views dealing with the characteristics and intracacies of Edison reproducers (both Diamond Disc and cylinder diamond models). We trust that readers who are interested in peak performance in their Edison machines will find these articles helpful and informative.



The Function and Restoration of Edison Rice Paper Diaphragms

by Bob Waltrip

Over the past 35 years, I have done an extensive amount of research, concentrating on all types of acoustic reproducers. I can say, with complete certainty, that there is no such thing as a good-condition original-condition acoustic phonograph reproducer. In the more than half a century since they were first produced, the structural integrity of all of the functioning components of any reproducer has changed. For example, the diaphragms are no longer compliant to function properly. In addition, most of the reproducer's other working parts, which were designed to interact with an extremely limber diaphragm, are now frozen because of corrosion, rust, or petrification, and no longer perform the way they were designed to. I have found that this is particularly true of the Edison Diamond Disc reproducer, as well as all of the Edison cylinder reproducers, which employ rice paper diaphragms.

In order to understand what time has done to destroy these rice paper diaphragms, it is necessary to know something about their original design and function. I shall, therefore, provide a simplified description of the diaphragm which was used in the cylinder reproducer.

The diaphragm which Edison designed for the Diamond A, B, and C reproducers is comprised of four to six layers of rice paper; each of which is 1/1,000th of an inch thick. The paper was actually pressed from the non-edible fibres of a shrub called the "rice plant," and is smooth, slick, and 90 percent air-tight. The sheets of rice paper were bonded together, with thin layers of fresh shellac applied between each layer of paper. The exterior of the diaphragm was also coated with shellac, as a further sealant, and to prevent the interior layers of shellac from drying completely. The diaphragm was, therefore, extremely airtight, as well as soft and pliant, with the gummy interior shellac acting as a cushion between the layers of paper.

A circle of cork was glued to the center of the underside of the diaphragm, covering approximately 3/4 of its surface, and a small celluloid apex button was glued to the top-center of the diaphragm. Then, all three components were joined solidly together with three small nails. A small hole was then drilled up through the center of the cork, rice paper, and celluloid layers. A braided cotton stylus linkage was threaded, up from the bottom, through this hole and glued to the apex.

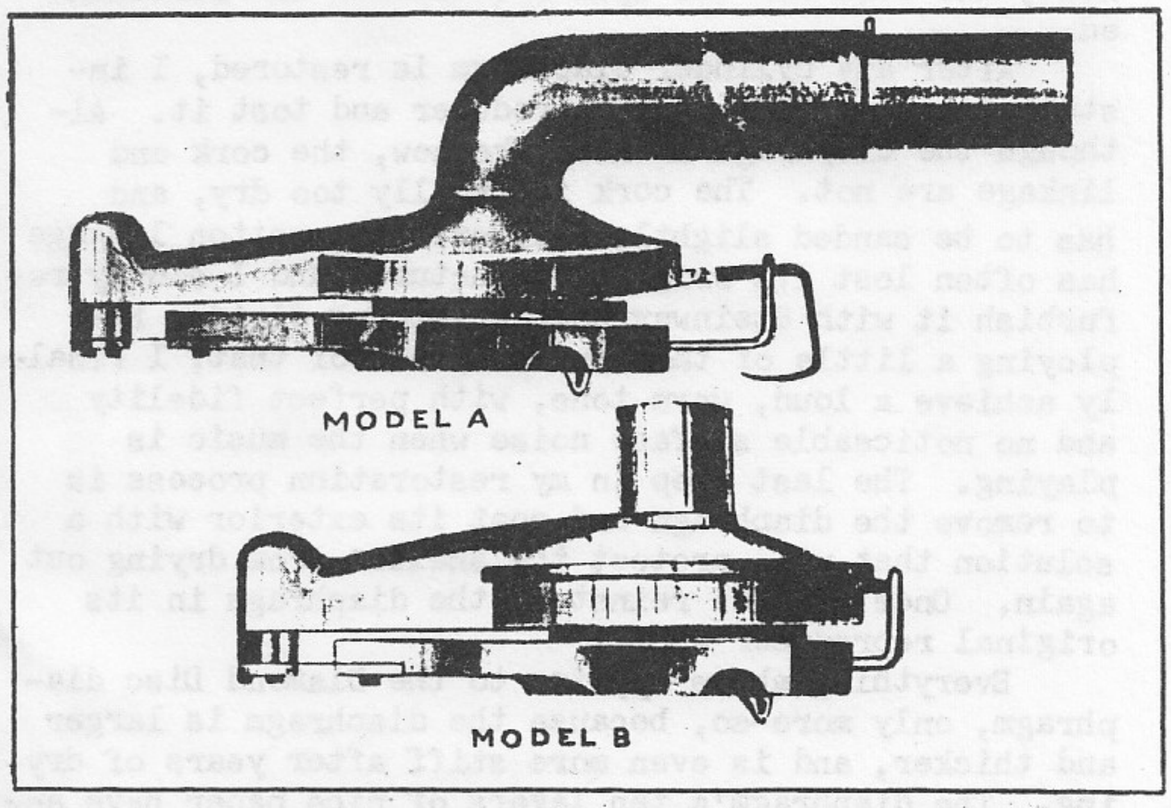
An easy way to envision the function of the newly assembled diaphragm is to think of the cork/apex unit as a piston, allowed perfect freedom of movement by the limber edge of the rice paper that holds it suspended.

The bottom assembly of the reproducer is comprised of a "floating weight," which is bolted at its rear to a steel leaf spring. The spring is connected to a hinge block that is screwed loosely to the top, and allowed perfect freedom to move laterally. The leaf spring imparts static energy to the floating weight when a record is spinning under its stylus.

Edison used polished, round-tipped diamonds as styli for his Blue Amberol and Diamond Disc reproducers. The stylus was mounted into one end of a "bar" that was connected at its other end, or "tail," to the cotton linkage attached to the apex. The stylus bar was designed to pivot with a 1:2 mechanical ratio. This means that it is half the distance from the stylus tip to the bar's axle as it is from the bar's axle to its tail. Thus, the tail of the stylus bar moves twice as far as the stylus tip.

Now, when the reproducer is off the record, the piston-like diaphragm is in a perfectly flat, plane-like position to the record's surface. When the reproducer's stylus is lowered onto the record and starts to track the unmodulated groove, the diaphragm sags slightly downward, under the pressure of the floating weight. When the stylus interacts with a modulated groove, the diaphragm is either pulled down below its original "sagged-down" plane, or it is allowed to snap up above this plane, depending on the modulation of the vertical groove.

The cork apex, the floating weight, and the stylus bar are all mechanical amplifyers. The cork-apex unit is a brace which possesses kinertic energy. When the stylus is placed on the record, the down-bearing pressure of the four ounce floating weight pulls this brace downward, engaging its kinetic energy. Since there is a 1:2 ratio in the stylus bar, when the stylus goes up a groove, the floating weight is heavy enough not to lift upward with the stylus, but instead, causes the stylus bar tail to pull the diaphragm downward, twice as far as its sagged-down position. When the stylus goes down a groove, the leaf spring at the tail of the floating weight suspends it in mid-air, allowing the kinetic energy of the cork brace to pull the diaphragm upward twice the distance of the modulation of the groove.



Although the modulation of the groove is hill and dale, the vibration of the stylus bar tail is incredi-

bly complex. Far from moving straight up and down, it vibrates every which way at once: vertically, laterally, and spirally. The purpose of the braided cotton linkage is to transform this complex movement into a more clearly defined vertical "pumping" of the piston-like diaphragm. Because the braided cotton can not vibrate spirally or laterally very well, it dissipates all but the primary vertical movement of the stylus.

Now, back to the shellac-coated diaphragm. Any furniture refinisher will point out that shellac is the most delicate and perishable of all known finishes. It never stops drying. Heat will ruin it, and water will ruin it. Edison diaphragms are mounted horizontally. Because of this, humidity from the air is able to make its way into the mouth of the horn, into the reproducer, and settle onto the top of the diaphragm. With time, this moisture actually eats into the shellac and causes it to "flash." The shellac breaks down and breaks apart after years and years of humidity changes. Once this top layer of the diaphragm is no longer air-tight, the interior layers of shellac slowly dry--almost always unevenly. This causes warpage of the diaphragm.

This condition prevails to a greater or lesser extent in all rice paper Edison reproducers. When a record is being played, the now petrified diaphragm doesn't sag down as it is supposed to, and nothing else works correctly, as a consequence. Because of this, the sound-quality of most Edison reproducers, today, is feeble, shrill and distorted. But, worst of all, radical record damage is caused by the stylus, which is actually skating along the tops of the record's groove, instead of following the groove accurately.

The only way to restore the original tone, fidelity and volume of the reproducer is to completely disassemble the diaphragm, and start factory fresh.

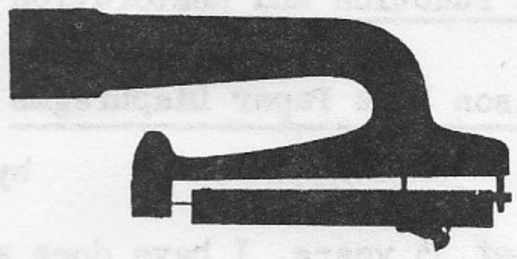
I soak the diaphragm in a gentle amalgamating solution that slowly dissolves the old shellac, allowing me to remove the cork and apex linkage. I then peel apart the layers of rice paper, wash them completely clean, and dry them. After this is done, I refinish and relaminate the layers of rice paper, with the original-formula pure flake shellac, dissolved in 190 proof grain alcohol. This is an extremely tedious process, because the delicate paper is difficult to work with. I place all layers in a saucer of shellac, then quickly spread them onto a dowel at their center holes. The dowel keeps them aligned. I then lift them into the air, hold the tail of the dowel between my front teeth, and use the thumbs and forefingers of both hands to work out the air bubbles between the layers of paper. The diaphragm is air-dried for a day, and then gently pressed flat with a warm iron. Next, the cork and the apex are cleaned and reattached.

After any cylinder diaphragm is restored, I install it in my Diamond B reproducer and test it. Although the diaphragm is now like new, the cork and linkage are not. The cork is usually too dry, and has to be sanded slightly thinner. The cotton linkage has often lost its original structure, and I slowly refurbish it with Steinway hammer voicing fluid. Employing a little of this and a little of that, I finally achieve a loud, warm tone, with perfect fidelity and no noticeable surface noise when the music is playing. The last step in my restoration process is to remove the diaphragm and coat its exterior with a solution that will protect the shellac from drying out again. Once done, I reinstall the diaphragm in its original reproducer shell.

Everything above applies to the Diamond Disc diaphragm, only more-so, because the diaphragm is larger and thicker, and is even more stiff after years of drying. The diaphragm's ten layers of rice paper have annealed into a solid slab giving the seven-ounce floating weight and stylus about as much compliance as a cold chisel. Restoration of this diaphragm is achieved by the same methods as used with the smaller cylinder-playing version.

I have discussed only the restoration of the diaphragm, hoping to apprise the reader that absolute restoration of Edison reproducers can be achieved. Perfection, however, cannot be accomplished by half measures. I could devote several more pages to the stylus assembly alone, and there are many other considerations as well. On rare occasions, the stylus and all other critical compliance points might still be perfect, but the diaphragms never are. I repeat: NEVER!

Edison records have an astonishing fidelity and purity of tone that only I and a few of my clients have ever heard. In a sense, it is fortunate that very few people can stand to listen to the scratch and squawk of unrestored reproducers, because they're ruining a record every time that they play it. I shall be happy to answer specific questions, or to help anyone any way I can, should they care to contact me at Box 1404, Levelland, TX 79336; Phone: 806-894-1830.



Understanding the Edison Reproducer

by George A. Copeland

The following article applies to all Edison reproducers that use the composition diaphram made of shellac-coated paper, stiffened with cork.

For some time now, I have been experimenting with various Diamond Disc reproducers with the goal of improving the frequency range, tonal balance, and distortion level, as well as trying somehow to reduce the audible surface noise while reproducing the full frequency range in the records.

The proceedure used has been to first formulate a theory as to what controls a certain characteristic of the sound, and then to conduct an experiment using the theory to see if the result is the same as was expected. After going down many blind alleys, I now understand the basic mechanisms at work in this type of reproducer. If you have ever wondered "What makes it tick?", read on:

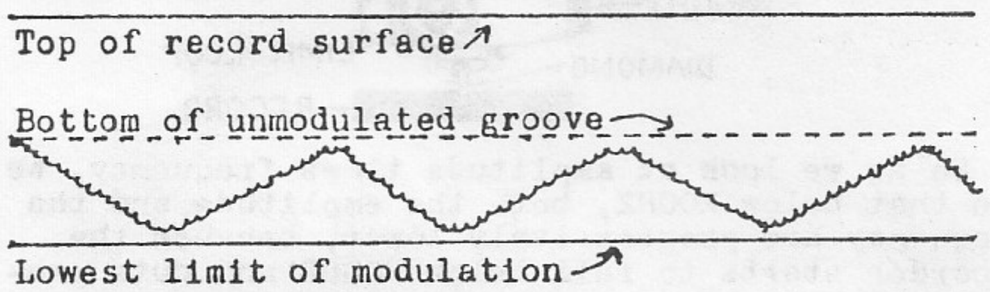
A. <u>The vertically modulated groove</u>.

We must first have an idea as to how the Edison record groove is recorded. The technician has put the cutting stylus down on the revolving wax blank. For the first few revolutions a groove is cut, but the performer has not started. This groove bottom is where the modulations will be cut when the performer begins to sing or play. Let us say that it is a violinist in front of the recording horn and he plays the note "A" at 440 vibrations per second. But what is it? The action of bow across string has caused alternating compression and relaxation of air molecules at a fundamental rate of 440 times a second. As this compressing and relaxing air strikes the recording diaphram, it gives it a push for each compression cycle of the air molecules. So in one second, it has pushed the diaphram downward causing the cutting stylus to cut down into the groove bottom 440 times. During each cycle, when there was no compression of the air, there was no push to the diaphram; so the cutting stylus was allowed to come back up to the level already established before the sound was made. This up and down motion cuts valleys into the bottom of the groove, but the top of each hill between each valley <u>can never be higher than the level of the groove bottom before the sound started</u>.

Now that the relative position of the modulation is clear, let's look a bit closer to see what happens to the overtones. For our 440 vibration per second note, let us assume that the Edison recording has captured the first 10 overtones. The first is at 880 vibrations per second(HZ from here) and the 10th is at 4,840HZ. All 10 overtones must be reproduced in the same relative strengths as they were recorded in the groove if the reproduction is to be a replica of the recording.

Each overtone is produced by independent vibrations originating in the violin's body, bridge, and strings. Taken individually, each is much weaker than the fundamental tone at 440HZ, but collectively they add substantially to the volume of sound and create the tonal color that tells you it is a violin and not some other instrument. As each overtone is produced, it causes its own little series of compressions and relaxations in the surrounding air. These all enter the recording horn along with the fundamental of 440HZ. Remember that the 440HZ note is causing a relatively deep valley to be cut into the wax blank for each compression cycle of the air. While this is happening, the overtones are making their little pushes on the recording diaphram, creating little indentations into the hill sides and the crests and valleys being cut by the 440HZ note. The overtone at 880HZ will cause two pushes to the diaphram in 1/440th of a second, and the overtone at 4,840HZ will cause eleven little pushes in 1/440th of a second. The other eight overtones are causing their pushes too.

The groove modulated by the violin note can be illustrated from the side in cross-section:



The wiggly line represents the bottom of the modulated groove as we look at it from the side. The overall shape is made by the 440HZ fundamental and the roughness at all points is made by the collective little pushes of our ten overtones. They continue to push even as the push of the fundamental on the recording diaphram reduces and allows the recording stylus to rise in the groove before the next fundamental push begins.

The important points to remember from section A are: 1. All groove modulation happens at or below (but not above) the depth set for the groove bottom before the sound to be recorded started. 2. There are minute indentations covering all parts of the coarse indentations of the fundamental note modulation. If the diamond stylus loses contact with the groove bottom at any point (however briefly), important information will be lost. 3. If we are to reproduce a recording of a violin playing A-440, we must not only be able to reproduce 440HZ at the full value recorded in the record, but we must be able to reproduce all the overtones in the record--at least up to 4,840HZ without emphasizing or diminishing any of them. Only then will we hear the sound as it was recorded by Thomas A. Edison, Inc.

B. The basic operating mode.

A comparison between the lateral soundbox and an Edison reproducer will give you the first glimpse as to why the Edison design is so much more difficult to work with.

In the lateral soundbox, the needle is driven left to right and back again by groove modulation cut from side to side with an even depth. As each cycle of groove modulation crosses from left to right and back again, it crosses a neutral point which corresponds to where the groove would be if it were unmodulated. This central point corresponds to where the soundbox diaphram positions itself at rest. When playing a record, the needle arm first pulls and then pushes the diaphram back and forth across its neutral resting point. While there is a lot more to it, basically the lateral soundbox diaphram must simply do as it is told to do by the needle arm. The diaphram is thus essentially passive.

With the Edison reproducer, as the diamond stylus travels up a hill of modulation, it pulls the diaphram downward. As the diamond crests the hill, it simply lets go and allows the diaphram to pull itself back up. This alternating action is like a see-saw; first one side pulls, then the other pulls in the second half of the cycle. The stylus bar pivot is the see-saw fulcrum. This means that one half of the time, the Edison diaphram must be passive and for the other half it must be active. This operation mode is quite different from that found in the lateral soundbox.

C. Details of Edison operation:

The energy that creates the sound you will hear first comes from the pull of gravity acting on the mass of the floating weight. Let us assume that the paper part of the reproducer diaphram is flat when the reproducer is not in use. When you lower the reproducer into playing position, this energy supplied by gravity causes a pull on the diaphram via the link between it and the rear end of the stylus bar. This pull displaces the diaphram downward. I call this condition "predeflection". The music has not started yet and the stylus is in the unmodulated groove. Now, remember that all groove modulation is below the level of the bottom of the beginning unmodulated groove. As the diamond point hits the first modulation valley, it goes downward and allows the diaphram to pull itself back up to the extent that the modulation valley goes downward times the stylus bar ratio of some 2.8 to 1. In other words, for any given depth of modulation valley, the diaphram must be able to pull itself upward a distance 2.8 times the valley depth if we are to hear the full value of the note. I call this action by the diaphram in pulling itself back upward "disdeflection".

Now, if all is going well, the diaphram disdeflects fast enough and far enough and has pushed air into the horn so we can hear that cycle of the note properly. The diamond is now at the bottom of the modulation valley and as it starts to rise up the next hill, it pulls downward on the diaphram, forcing it to come back down part way or all the way to the diaphram's original predeflected position, depending upon how high the modulation hill is.

D. What factors determine the sound quality.

Let's start at the bottom. For the greatest possible low frequency output, a lot of air must be moved. The rule is that in order to reproduce a note one octave below any given note , and have it be at the same audible level, two times as much air must be moved. For example, to reproduce 100HZ at the same level as 200HZ, the diaphram will have to move two times as much air. (This, of course, assumes that the recording has flat response and has the 100HZ note cut two times as deeply as the 200HZ note.)

With the Edison reproducer, two basic factors must be operating to come as close as possible to this goal.

1. The low frequency notes tend to be cut rather deeply, so the diaphram must be predeflected far enough so that it doesn't reach the top of its travel before the diamond reaches the bottom of the modulation valley. If the diaphram has reached the top and the diamond still has, let us say, 1/3rd of the modulation valley to travel downward, the sound for that cycle will stop, as there is no way to push the diaphram farther upward. In a case like this (at low frequencies), instead of the pull of the diaphram enabling the diamond to maintain proper groove contact, gravity takes over and the floating weight rides down with the diamond down to the bottom of the groove. This causes record wear because the diamond has hit the bottom of the modulation valley with the dynamic

force of a downward-moving floating weight mass behind it, rather than the static force of the floating weight mass which is just supplying the energy for the diaphram to be able to pull hard enough to let the diamond reach the bottom of the modulation valley without any downward movement of the floating weight.

Back to the see-saw to make this clearer: Let us suppose you are on the downside, but you can't make it all the way down because the up side is being stopped in its travel two-thirds of the way up. So instantly when that point is reached, the center point of the see-saw drops downward and lets you all the way down to the bottom. While this downward movement at the normal fulcrum point is happening, the guy on the other side who is stopped two-thirds of the way up stays in the same place. This makes him the fulcrum for the part of travel where the normal fulcrum must go lower to let you reach the bottom.

2. So now we will assume that our diaphram is sufficiently flexible to allow the pull by the link when the reproducer is lowered into playing position to predeflect the diaphram downward a distance that is at least 2.8 times the distance between the unmodulated groove floor level and the bottom of the deepest modulation valley.

However, remember that when a modulation valley causes the diamond to go downhill and allows the diaphram to pull itself upward, that is when the diaphram pushes air into the horn making a compression wave that is part of the sound you will hear. For low frequencies (and in general) we want the diaphram to push the largest quantity of air possible as it pulls itself up. The diaphram is clamped at its edge and is being pulled downward for predeflection by its center. The shape of the diaphram with the predeflection pull on it will determine the air displacement quantity. Since the pull is from the center, it is strongest at the center. Therefore, if the diaphram were to be too thin and flexible, only the center of it would be pulled downward during predeflection, and only the center would move back up when allowed to by the groove modulation. This would produce a generally thin, weak, sound, because not enough air would be pushed into the horn.

If, on the other hand, the center of the diaphram were to be stiff, it would drive the pulling force outward from the center. The maximum theoretically possible air displacement would happen if the entire diaphram were to be pulled downward by the link. That, of course, is not possible as the diaphram must be held in the reproducer cup by its edge. The best practical arrangement from a bass reproduction standpoint (200 HZ or below) is for the shape of the predeflected diaphram to be sort of like a saucer, with most of the bend as close to the edge as possible. This will push the most air when the diaphram is pulling itself upward.

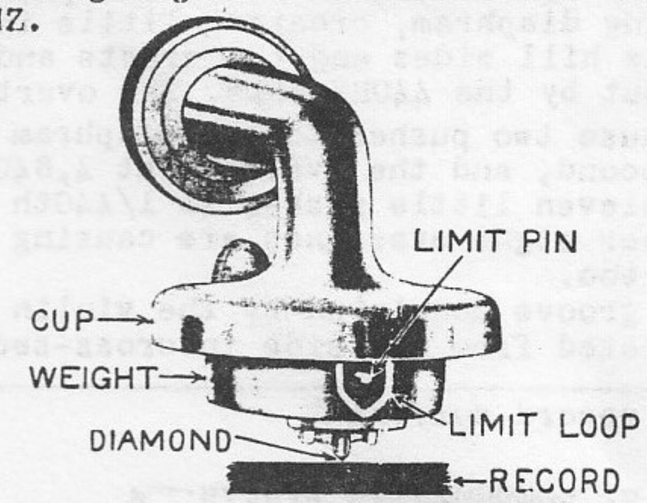
To summerize: The best low frequency performance will result when there is a sufficient predeflection distance to cover the deepest modulation valley, and when the diaphram predeflects into a shape that will push the most air when it is allowed to disdeflect.

The next range of frequencies to be considered is that from 200HZ to 2,000HZ. This range is where the greatest majority of the fundamental tones lies. These mid-range fundamental frequencies produce the strongest energy pulses received by the recording diaphram, as they are naturally stronger in music made by acoustic musical instruments.

Also, while Edison acoustic recording has a wider frequency range than other company's efforts, the recording mechanism was most sensitive in this range. Below 200HZ and above 2,000HZ, for reasons I won't get into here, the recorder begins to respond less and less efficiently to frequencies that are farther away from the mid-range. For example, if we were to establish the responsiveness of the recorder to be 100% at 2000HZ, meaning that 2000HZ was responded to as fully as the recorder could respond, then at 5000HZ the recorder would only respond, let us say, at 80% of the efficiency that it did at 2000HZ. So, for our two tones of 2000HZ and 5000HZ, even though they were produced at equal audible volume originally, the 5000HZ tone will be recorded 20% weaker than the 2000HZ note because of less recorder efficiency at the higher frequency. This weakening of recorder response continues until the point is reached where the frequency is so high or so low that the recorder doesn't respond at all.

At this point it is necessary to understand about groove modulation velocity. Velocity is the product of amplitude times frequency. The amplitude in an Edison vertical recording is represented by how deeply a modulation valley is cut. This distance is from the floor level of the unmodulated groove down to the bottom of the valley. The frequency is how many valleys go under the stylus in one second.

Now remember that: 1). For flat output, the lower the frequency the deeper the valley must be by a 2 to 1 ratio for each octave; 2). The strength of the recording begins to weaken below 200HZ and above 2000HZ.



So as we look at amplitude times frequency, we see that below 200HZ, both the amplitude and the frequency are progressively lower, because the recorder starts to fail below 200HZ and cuts progressively shallower valleys as the frequency goes downward. So below 200HZ, in practice, the groove modulation velocity begins to fall and becomes less as the frequency gets lower.

Above 2000HZ the tones striking the recording diaphram are mostly overtones and individually are naturally much weaker. If you combine that with the falling off of the recorder sensitivity as the frequency gets higher, (which reduces the amplitude or depth of modulation), and the natural phenomenon of less amplitude required for equal audibility as the frequency goes up, then for most recordings, the groove modulation velocity begins to fall above 2000HZ because the decreasing amplitude more than makes up for the increasing frequency.

It is the area under discussion that has the greatest groove modulation velocity. In addition, any major resonance occuring in the recorder would fall somewhere in this range due to its mass. This would produce an artificial boost to some relatively narrow range of frequencies between 200HZ and 2000HZ. At the recorder's resonant point, it would respond more easily to sound pressure than it would over the rest of its normally most sensitive range. Because of the resulting increased depth of modulation, the amplitude and thus the groove modulation velocity would be even greater.

Now why all the talk about groove modulation velocity? Because the higher this velocity, the more difficulty the stylus will have in maintaining contact with the groove bottom. If you think of the groove modulation velocity as how far in distance the stylus point must travel in one second, it is evident that when the amplitude is deep combined with a relatively higher frequency, the diamond must go up and down a lot of valleys in the same one second and that creates more distance to travel in one second than would have to be travelled if the valleys were shallower or not

as many. Groove modulation velocity is the speed at which the stylus must travel while maintaining contact with the modulated groove bottom.

With the diamond point having to maintain contact with the groove bottom, it follows that the associated vibratory train-- the stylus bar, link, and diaphram-- must allow the diamond to maintain this contact. There are two conditions which must be met if this is to happen: 1). As with the bass below 200HZ, the distance of the diaphram predeflection must be great enough to be at least 2.8 times the depth of the deepest modulation valley, and; 2). The speed of the diaphram disdeflection must be fast enough. Let's look at this more closely. We'll go back to our 440HZ violin note. In one second, the cutting stylus moved down to make a modulation valley and then came back up (or nearly up) to its starting point 440 times. That means that each valley, from hill top to hill top must be travelled in 1/440th of a second. The first thing the diamond hits is a valley. It goes downhill. It takes only ½ of a cycle for the down side. That means that the diaphram has just 1/880th of a second to pull itself upward and to do it with enough strength to keep the diamond point in contact with the groove and keep the floating weight at its established level.

What controls the disdeflection speed is the inertia of the vibratory train versus the strength in the diaphram to pull itself up. If most of the bend while predeflected is near the diaphram edge, the stored energy for disdeflection will be too small to overcome the vibratory train inertia fast enough. The predeflection shape that is ideal for low frequencies is not ideal for high velocity midrange frequencies. To create a balance between inertia and disdeflection strength, some bending of the diaphram during predeflection must be allowed closer toward the center. This will reduce inertia because a smaller portion of the diaphram will be moving. Therefore, the mass of the vibratory train is reduced. This also increases the strength of the disdeflection because a larger diaphram area is bent during predeflection and has more stored energy with which to pull itself back upward.

It begins to become evident that the two preconditions contradict each other, especially as to really deeply cut valleys. If the diaphram is flexible enough to be fully predeflected, there will come a point where that very flexibility will make it too weak to pull itself back up in time. Fulfilling its passive function will interfere with its active function. If the diaphram is stiff enough to disdeflect at sufficient speed, it could be too stiff to be adequately predeflected to allow for deep modulation valleys. It can also be seen that a compromise between maximum possible output below 200HZ and the ability to handle high velocity midrange frequencies must be achieved.

If for whatever reason the predeflection is insufficient and/or the disdeflection speed is too slow, the result will be the same. At low frequencies or softly recorded mid frequencies, the same result will occur as described in the section on low frequencies. However, as the frequency goes higher and the amplitude of the cut is great, there will not be time for the floating weight to be pulled down by gravity. Before that can happen, the record will have moved under the stylus, causing the diamond to go partway down the modulation valley and then to crash across to the opposite side without ever making it to the bottom. This is terrible for the record and bad for your ears. Generally, any roughness to loud vocal or solo instrument notes means this is happening; the louder the recorded note, the worse it will be.

High frequencies: For Edison reproduction, I consider all frequencies above 2000HZ together. They are mostly produced by overtones associated with fundamental tones below 2000HZ. As shown in section A, if the diamond is not continuously in contact with the groove bottom, it is going to miss some of the minute valleys located all over all parts of the larger valleys created by the fundamental.

Let us assume that the recording has no high velocity midrange modulations that the reproducer can't cope with, so we can consider how high frequencies are produced. Remember that in general the high frequency modulations are very shallow and that they happen very rapidly. What is needed is not any great diaphram predeflection distance, but very great disdeflection speed. If we want to reproduce an overtone at 6000HZ, the diaphram will have to be able to pull itself up in ½ a cycle, or 1/12000th of a second. Fortunately we do not need to move much air to make an audible sound at high frequencies, so only a small portion of the diaphram needs to push air to have satisfactory response.

What is required for adequate high frequency resonse is that there be enough predeflection bend near the diaphram center so that the center can pull itself up at the rapid speeds required. If there is no bend at all near the diaphram center when it is predeflected, there will be no high frequency response, because if any portion of the diaphram is not bent when predeflected, that portion cannot individually disdeflect. The center should predeflect just enough to allow for center disdeflection in response to these very small amplitude high frequencies.

It begins to become apparent that it is very difficult to get both good low frequency output and good high frequency output at the same time, as well as to make the vibratory train of stylus bar, link, and diaphram be able to cope with the high velocity groove modulations found in the midrange. The frequency response of the reproducer is dependent upon the shape of the diaphram predeflection; the groove modulation velocity handling capacity without mistracking depends upon the inertia of the mass of the vibratory train at the particular frequency being reproduced; and the overall volume depends on how much area of the diaphram is moving air and how far it is moving it.

E. Diaphram resonance.

The Edison reproducer, like the lateral soundbox, is subject to the effects of resonances in the vibratory train. First, let's think about resonances in general. Any body of solid, liquid, or gas has mass, and mass is subject to being more sensitive to movement at some particular frequency or range of frequencies. The molecules of matter respond more to being agitated at their resonant frequency than at other frequencies. In an acoustic phonograph, every part of the reproducer, tonearm, and horn--as well as the air in the horn--has the potential to create an audible resonance when the sound hitting it, vibrating along it, or through it, happens to be the frequency it likes.

For this discussion, I want to talk just about how resonance is a factor to be considered in the Edison reproducer diaphram. Think of a piano. The strings for the lower notes are longer and thicker than for the higher notes. Also, the more tension that is put on the string, the higher will be the note sounded by it. A piano tuner adjusts the natural resonant point of the string (which has a fixed mass), by varying the tension on it. So, the resonant frequency of a mass is governed by the size of the mass combined with the tension, if any, that it is under.

The diaphram in the Edison reproducer has a fixed mass. It is clamped at the edge and is under some tension just from that clamping. As the floating weight pulls on it, it puts the diaphram under more tension which raises the resonant point further. To complicate things a bit, we must reflect that the tension on the diaphram varies continually depending upon its position as governed by the groove modulation. Also, as different frequencies are produced by varying portions of the diaphram, the actual moving mass of the vibratory train is constantly changing. These factors make for a less pronounced, but broader range of fre-

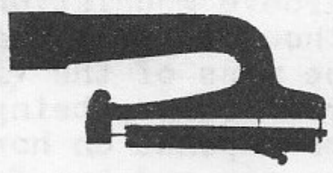
quencies that the diaphram is abnormally sensitive to. When the stylus bar pulls the diaphram repeatedly at one of its favorite frequencies, the diaphram will move more easily than it ordinarily would.

Regardless of where the main resonance is placed in frequency, it will behave more or less the same way. Studies done in the 1920's revealed that the output of a soundbox diaphram will begin to fall off rapidly above a frequency that is 4 times the diaphram's natural resonant point. If the diaphram mass, combined with the tension on it, created a resonance centered at 600HZ, then the response would begin to fall above 2400HZ. In this example, the only good thing that would result from the 600HZ resonance is that it would help the diamond maintain contact with the groove bottom during high velocity groove modulations common in the midrange.

The reason for such a fall-off in output above 4 times the resonance was given to be various nodes forming on the diaphram surface at the high frequencies. Parts of the diaphram would vibrate out of phase and would tend to cancel the output from the in-phase portions. I don't believe that the Edison diaphram produces the high frequency fall off for this reason, but it will do it. Any attempt to create a bass boost or more midrange velocity handling capacity by using a resonance does produce a fall off in high frequency response.

The diaphram resonance combines with all the factors in section D to produce the sound you hear.

Well, there you have what I've learned so far. To get the best possible sound, all these factors must be considered and ideal compromises achieved if we are to hear all the sound in an Edison record. Experiments continue.



HERE & THERE

One of the greatest frustrations of attending the semiannual Lynn Bilton show at Newark is to approach a dealer, ask how much the records are, and be told, "Oh -- they vary. Pick out what you want and I'll give you a price." You know what happens. The very records we pick out turn out to be the most expensive; and we bet that the same price is never quoted twice in a row! We usually don't have the time or patience to play this game and invariably walk away. Dealing in records, phonographs, and related items should be no different from any other commodity. Imagine what would happen if this were the modus operandi of the grocery store! We urge readers to do two things: (1) Write Lynn Bilton to ask that he request his dealers to price their merchandise, and (2) boycott dealers who play the pick-it-out-first-and-then-I'll-give-you-a-price routine. At the same time, we commend dealers who have all items clearly displayed and marked.

Can any of our readers furnish information about the Rondoliers Quartet who recorded for Columbia in the early 1930s?

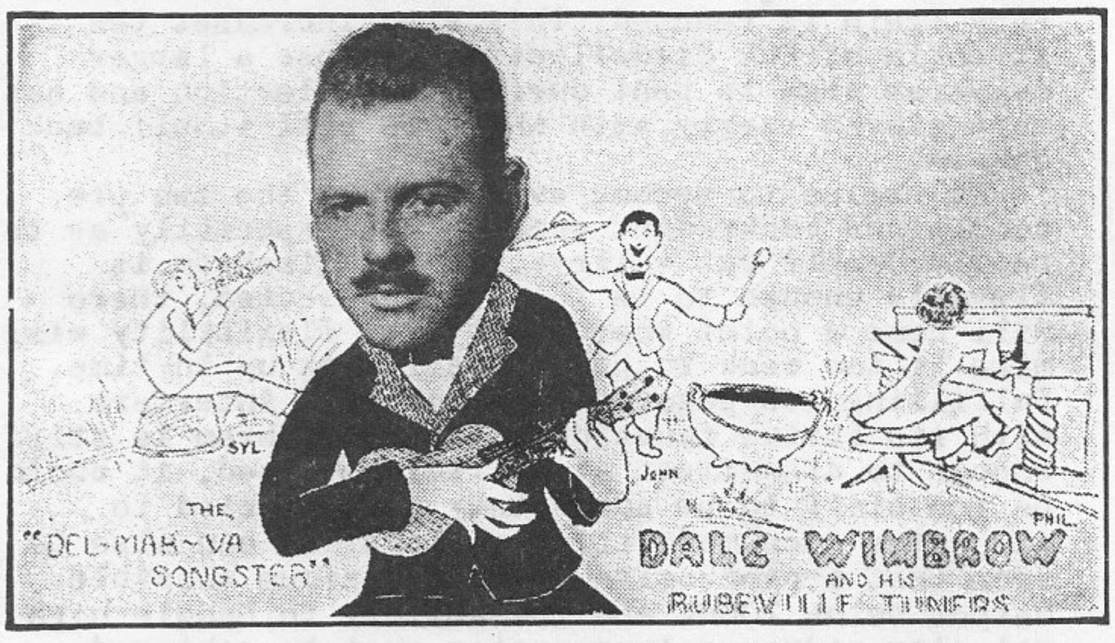
In the process of cleaning an Edison disc machine, a collector discovered some drops of colored enamel in various locations on the bottom of the horn compartment. Have others seen similar dots? Evidently they were some sort of code markings, but can anyone offer a more substantial explanation?

The recently-held ARSC Conference at Ottawa had much to offer the combined groups of ARSC, CAML and IASA, but we were somewhat disappointed that the only session devoted to the history of the Canadian recording industry was largely the same as in Toronto two years ago (complete with some errors and misinformation!). In addition, ARSC voted to raise its annual dues to $30, and we are afraid that this will have a negative effect on recruiting new collectors as members. Indeed, we were not able to identify one new collector at this year's conference, and we are fearful that this second dues increase will further strengthen the notion that this is an "elitist" organization.

We were shocked to learn of the recent sudden death of George Blacker. George was an occasional contributor to these pages, and he was a faithful columnist for Record Research. It is regretted that his extensive research on U.S. record labels never made it to book form.

Gary Stevenson writes that he is considering reproducing an 18" by 24" color portrait of Thomas Edison, suitable for framing. Before he goes ahead with production, however, he wonders if there would be suitable demand for a high-quality portrait in the range of $15. Please contact him at 801 Eichelberger, St. Louis, MO 63111 if you would like to influence his decision.

Back in issue 70 we did a short article on trumpeter Sylvester Ahola and his Edison recordings. Among the records featured was a 1926 session with Dale Wimbrow along with Mr. Ahola's comments. Subsequently, Mr. Ahola sent us the Edison supplement covering the record (#51894) which clearly shows the singer with a cartoon of his Rubeville Tuners in the background: Syl (Sylvester Ahola), John (Johnny Morris) and Phil (Phil Wall).



Dale Wimbrow (The Del-Mar-Va Songster)

ARSC Announces Annual Awards for Best Published Record Research

- Nominations are Invited -

Movies have their Academy Awards, television shows their Emmies, and records their Grammies, but until now there has been no general award for excellence in research into the history of recorded sound. It is estimated that more than 5,000 pieces of research are published each year in this field, many by non-professionals, in the form of books, articles, monographs, pamphlets and liner notes. The quality of this work varies enormously. After more than a year of deliberation, the Board of Directors of ARSC has established an annual program or awards designed to recognize the very best published research in the field.

The first awards will be presented in 1991, for work published during 1990. Works may be about artists or

(cont. p. 17, middle of left-hand column)

IN REVIEW

Assessing, Insuring, and Disposing of Jazz Record Collections, published by the IAJRC. Don't let this book's title fool you! A great portion of it is relevant to collectors of all types of recordings. For better or worse, we've reached a point where a collection of records can represent a sizeable investment; as such, we need to consider a collection more as an asset than just an accumulation. How to insure? How to appraise? How to sell? How to donate for a tax deduction? These questions and more are all answered in detail.

Several contributors, under the editorship of David Goldenberg, have written on their various areas of expertise. We are taken step-by-step through the appraisal and donation of a collection of Glenn Miller Air Force Band tapes (this section even includes a sample of the appropriate IRS form!). If the collector decides to take a different route and sell off his collection, the book serves as a valuable tool covering all aspects of selling 78s as well as LPs. In addition, there are lists of dealers, publications, appraisers and institutions -- most dealing with jazz records, but there is definitely much overlapping in other areas among them.

This guide will encourage many collectors to think about matters they have avoided for far too long! The section on insurance alone may convince the reader that it need not be as overwhelming and frightening a field to consider. The book will be an oft-consulted reference which should be on the shelf of every serious collector - regardless of his or her field of interest.

Assessing, etc. is published by the International Association of Jazz Record Collectors. It is available at $10.95 postpaid in the U.S. from IAJRC Publications, c/o Richard Lagerman, 1300 Clover Lane, Feasterville, PA 19047.

The recent publication of Herman Klein and the Gramophone should be of considerable interest to anyone who enjoys fine singing or collects records of famous singers. Herman Klein (1856 - 1934) was an English singing-teacher and critic, who wrote a series of essays and record reviews for the British magazine Gramophone between 1924 and 1934. They are reprinted in this new book.

Mr. Klein's study of singing, The Bel Canto, which was published by the Oxford University Press in 1923 is also reprinted here in its entirety; although it is not a large work in terms of the total number of words, everyone concerned with the study of singing should find it interesting.

The book is so extensive that only a very random sampling of the contents can be summarized here. On pages 86 & 87 twelve Edison Re-Creations are reviewed. One of these is number 82247. and Mr. Klein has this to say about the "R" side:

> "The voices of Claudia Muzio and Mario Laurenti afford a delightful example of perfect blending and warm passionate feeling."

This seems to be the only coverage of Edison discs in the entire book. Possibly they were not very common in England. Examples of other material covered:

-Gems from half-forgotten opera - pages 135 - 146
-The singer and the microphone - pages 372 - 373
-Pages 387 through 579 are reviews.

Prominent record labels included are HMV, Columbia, Brunswick and Vocalion. There are of course other labels, some of which are not very plentiful in the U.S.A. This does not detract from the value of the book, however.

The editor of the book is William R. Moran, the founder of the Stanford Archive of Recorded Sound. He has written a six-page biographical sketch of Kerman Klein, which serves as an introduction.

Some idea of the magnitude of the work is indicated by the fact that about 800 or 900 names are listed in the index of record reviews!

The book can be ordered from the publisher: Amadeus Press, 9999 S.W. Wilshire, Portland, OR 97225. Price is $54.95 plus $3.00 P & H. Credit card orders phone: 800-327-5680.

(reviewed by M. L. Clemens)

Ron Dethlefson has recently reprinted a rare Preliminary List of Edison Disc Records dated May, 1913. The catalogue lists several numbers which were short-lived releases during this early period of limited production and distribution (the "official" introduction wasn't until October, when many of these numbers had already been discontinued). It was also a period of curious multiple pairings - Arthur Collins' "My Sambo" was available on 50017, 50027 and 50032; and "Forgotten" by Thomas Chalmers came as 50036 ($1.00), 80027 ($1.50), and 82010 ($2.00). These recordings ultimately wound up as numbers 50063 and 50069, respectively! The catalogue is 16 pages on heavy coated stock and contains additional material from Mr. Dethlefson. It is available at $4.95 from Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

Finally, the new hard cover edition of Raymond Wile and Ronald Dethlefson's Edison Disc Artists and Records 1910 -- 1929 has arrived. Essentially, we have reviewed this material before (see issues #55 & #72), but it is good to have the original edition plus the 96 new pages all under one cover. In order to keep the price of the new edition affordable, no rearranging was done of the original to accomodate the new pages. We therefore have the slightly annoying problem of two tables of contents (separated by 13 pages!), two listings of needle-cut artists (one a revised list) not adjacent to each other, etc. Fortunately, the material is of such importance and interest that we can overlook the nuisance this has created. The new 273-page edition is available in hard cover only, is limited to 250 copies, and costs $49.95 postpaid. Contact Ron Dethlefson at the same address as above.

September the First

An important date to remember! Our first subscription increase in over seven years goes into effect as of Sept. 1, 1990. As of that date, the standard 2-year subscription will be $8.00 in the U.S. and $10.00 foreign. Any new subscriptions or renewals received after that date will have to be prorated to just six issues instead of eight.

Also, advertising rates advance with the fall issue. The new rate for full-page advertising is based on just 4¢ per subscriber, and the rest are adjusted accordingly. In 1985 the full-page price translated to about 4.3¢ per subscriber, so in a sense the new rate is less than it was 5 years ago!

OBITUARIES

Waterbury
Republican-American
July 10, 1990

George A. Blacker Jr.

DECEASED FRIDAY, JULY 6

CHESHIRE — George A. Blacker Jr., 59, of 2140 Waterbury Road, died unexpectedly Friday at his home.

Mr. Blacker was born in Cheshire on Feb. 8, 1931, a son of the late George A. and Bessie (Beatty) Blacker. He was a lifelong resident of Cheshire and attended local schools. He was a disc jockey for several radio stations in the New Haven area.

He leaves one uncle, George Beatty of Milford; two aunts, Mrs. David Karrmann of Hillsboro, N.Y. and Mrs. Mel (Katherine) Davidson of Old Saybrook.

The funeral and burial will be at the convenience of the family. There are no calling hours. The Alderson Funeral Home, 615 S. Main St., is in charge of arrangements.

New York Times
July 21, 1990

Joan Whitney Kramer

Singer and Songwriter, 76

Joan Whitney Kramer, a singer and the co-author of many hit songs, died on July 12 in Westport, Conn. She was 76 years old and lived in Westport.

Her son, Doren Voeth, said she died of Alzheimer's Disease.

Mrs. Kramer, whose real name was Zoë Parenteau, was born in Pittsburgh. She attended Finch College in New York City, and adopted the name Joan Whitney in 1934 when she played a showgirl on Broadway in "The Great Waltz."

She sang on recordings with Leo Reisman, Enric Madriguerra and others. She and her husband, Alex Kramer, who had been her voice teacher, wrote such hit songs as "High on a Windy Hill," "Far Away Places" and "Candy." The couple were nominated to the Songwriters Hall of Fame in 1982.

Mrs. Kramer is survived by her husband and son, and a sister, Renee Rylander of Newark, Del.

George Blacker: A Personal Tribute

by Dan Nichols

I met George Blacker in early 1963 when he answered an ad I had written about a few records for disposal. For me, the hobby was stagnating, I had had a very disappointing year of college, my limited hunting sources were beginning to dry up, and no one around - it seemed - cared to talk about or knew anything about old records. Meeting and becoming acquainted with George was just the answer for those bleak times. Singlehandedly, he breathed new life into my record collecting hobby, and as a result, many more sources became uncovered. George brought the joy of collecting to new heights, as well as being a seemingly incredible font of knowledge. Even though my interest was primarily in operatic collecting, it was through his enthusiasm that I began to become more enriched with the knowledge and appreciation of other musical categories. Whereas many other friends over the years came and went, his friendship sustained throughout. I'll always remember his generosity. He was always pleased to share any of his knowledge with anyone, as he even helped another friend of mine set up and start his own radio show.

As for record research, George's will be hard shoes to fill. Research was his forte, and he contributed to the general knowledge of collectors everywhere. But aside from research, George will surely live through his unique humor, and his creative new way of coloring and altering old axioms. Some of our day-long records outings became among my most treasured memories of a really fun time spent.

Yes, I'll think of George every time I play a vertical-cut record. For us non-owners of early phonographs, he perfected a method providing sonic new life, on anyone's modern equipment, to these once-silent mementos of bygone times.

George's passing makes it poignantly important the need to preserve any knowledge and information of the past for new generations to learn, as well as the uniqueness of music itself. It is my sincere hope that collectors everywhere will continue his fine work, share more together, and further assist one another in the common goal of a supremely rewarding hobby that continues to give itself through its music.

Nels E. Peterson
(June 29, 1900 - May 18, 1990)
A Remembrance by Gregory and Nancy Killinger

On May 18, 1990, Nels Peterson, long time phonograph and mechanical music collector, passed away after a lengthy illness at the age of 89 in Rochester, Minnesota. Nels was born in Tidaholm, Sweden and came to this country at the age of 11. He married Esther Schneider in 1926 in Windham, Minnesota, and then later moved to Rochester. Esther passed away in 1981.

For nearly half a century his knowledge helped fellow collectors and authors to establish phonograph collecting as we know it today. In recent years, his collection was sold, but Nels retained his interest and enthusiasm in the hobby and was still a collector at heart. Nels paved the way for many collectors by helping organize and set up the first phonograph convention held in Union, Illinois.

Over the years, Nels owned countless phonographs such as Berliners, Hexaphones, Bell-Tainters, all types of Edison and Victor machines. He also collected music boxes, nickelodeons, records, cylinders, and everything else that was related to the hobby. It seemed that at some time or other, Nels had owned one of every rare or exotic musical machine that was ever made. Some of his collection that he amassed over the years now resides in prestigious collections and museums.

Nels had a soft spot for eager collectors who were willing to listen to his valued knowledge and help relive his many memories of collecting. He will be missed by the many collectors whose lives he touched.

New York Times
June 18, 1990

Dame Eva Turner, 98, Soprano and Teacher

LONDON, June 17 (AP) — Dame Eva Turner, a dramatic soprano of extraordinary range and power and later a voice teacher, has died. She was 98.

Miss Turner, who broke a hip three months ago, died on Saturday at Devonshire Hospital in London, said Katherine Morgan, a relative.

Miss Turner was one of the first British sopranos to achieve stardom in Europe. She was born on March 10, 1892, in Oldham, Lancashire, and joined the Royal Carl Rosa Opera Company in London in 1916. She made her debut a year later as a page in Wagner's "Tannhäuser" and rapidly took on lead roles in "Tosca," "Aïda" and "Madama Butterfly."

She made her debut at La Scala in Milan in 1924 as Freia in Wagner's "Rheingold."

From 1950 to 1959, she was a professor of voice at the University of Oklahoma. She then returned to London and was a professor of voice at the Royal Academy of Music until 1966. She continued to coach until recently.

In 1962, she was made a Dame Commander of the Order of the British Empire.

Miss Turner never married and left no immediate survivors.

New York Times
June 15, 1990

Jay Gorney, 93; He Wrote the Music For a Depression Hit

By STEPHEN HOLDEN

Jay Gorney, who wrote the music for "Brother, Can You Spare a Dime?," one of the most enduring songs of the Depression, died yesterday at the Jewish Home and Hospital for the Aged in Manhattan. He was 93 years old.

Mr. Gorney died of Parkinson's disease, his wife, Sondra, said.

"Brother, Can You Spare a Dime?," which has lyrics by E. Y. Harburg, was introduced in the 1932 Broadway revue "Americana." Among Mr. Gorney's many other compositions are "You're My Thrill," "Ah, but Is It Love?" "Baby, Take a Bow" and "In Chichicastenango."

Mr. Gorney was born in Russia, and his family immigrated to the United States when he was 6 years old. He began his professional songwriting career in the 1920's, writing songs for Broadway revues. In addition to several Earl Carroll revues, the early shows to which he contributed songs included "Sweetheart Time" and "Merry-Go-Round."

Career in Hollywood

In 1933 he went to Hollywood, working first at Fox, then at Columbia. Shirley Temple and James Dunn introduced his song "Baby, Take a Bow"

(cont. top next page)

(lyrics by Lew Brown) in the 1934 film "Stand Up and Cheer." Among the other movies to which he contributed songs were "Jimmy and Sally," "Moonlight and Pretzels," "Wild Gold," "Lottery Lover," "Redheads on Parade," "The Heat's On" and "Hey, Rookie."

Mr. Gorney's best-known collaborators, besides Harburg and Brown, included Henry Myers, Edward Eliscu, Sidney Clare, Howard Dietz and Jean and Walter Kerr, with whom he wrote the score for the 1949 Broadway show "Touch and Go."

In addition to his wife, he is survived by a daughter, Karen Lynn Gorney of New York, and by two sons, Dr. Rod Gorney of Los Angeles and Dan Gorney of Athens.

The Buffalo News
July 23, 1990

Joe Turner, 82, dies; was a jazz pianist

PARIS (Reuters) — American jazz pianist Joe Turner, a longtime resident of France, died Saturday in a Paris hospital, doctors said Sunday. He was 82.

Turner, who in his career accompanied such jazz stars as Louis Armstrong and Benny Carter, performed in Paris jazz clubs in recent years.

New York Times
July 13, 1990

Evelyn Klein Spitalny, Violinist, Is Dead at 79

Evelyn Klein Spitalny, a violinist who was the concertmaster in Phil Spitalny's All-Girl Orchestra, died on Sunday at a hospital in Miami Beach. She was 79 years old and died of heart failure, said the executor of her estate, Barton S. Goldberg.

Mrs. Spitalny was born in New York City. She graduated with honors from the Institute of Musical Art, now the Juilliard School, in the early 1930's, and she was a fellowship student at the Institute's graduate school. She joined the Spitalny All-Girl Orchestra while still pursuing a solo career, making a Carnegie Hall debut in 1937. She married Mr. Spitalny in 1945.

As concertmaster of the orchestra, she received top billing as Evelyn and Her Magic Violin, both in the group's live performances and on its radio show, "The Hour of Charm." The orchestra was active until Mr. Spitalny retired in 1955. Mrs. Spitalny also collaborated with her husband in writing several songs, including "Save the Last Dance for Me" and "Pining for You."

There are no survivors.

(cont. from p. 14)

other subjects, and may be in any field of music--classical, rock, rhythm and blues, jazz, blues, country, folk, and ethnic music research--as well as in the fields of record label and manufacturer history, vintage phonographs and modern preservation techniques for recordings. At the discretion of the judges, separate awards may be presented in a category for best history and best discography.

In addition, a Lifetime Achievement Award will be presented each year to one individual who has contributed significantly to the field.

Candidates for the awards may be proposed by anyone, and nominations are invited from individuals and publishers. Nominees to not have to be members of ARSC. Nominees for 1990 may be proposed up to January 15, 1991, in writing to: ARSC Awards Committee, P.O. Box 41, Glenville Station, Greenwich, CT 06831.

Reproduction Standards

by Michael Barnes

Many manufactures, like works of art, are admired because of the hand work that goes into their construction. This is in contrast to the products of Thomas Edison, which are beautiful because of their consistency and quality. They were mass-produced to high standards and tolerances.

Unfortunately, makers of reproduction parts seldom meet the standards Edison insisted on in his own factories. To give several examples: horn cranes show imperfect finishing and are bent by hand, so that no two match. New metal horns are made of several pieces, the cone soldered to a pipe that fits loosely over the reproducer. This would have been intolerable to Edison, who considered an air-tight seal essential from stylus to end of horn. His original one-piece, crimped-end horn must be more difficult to make than current reproductions, but surely collectors want faithful, rather than cheap, copies.

The original Music Master horn, with its curved mahogany or oak bell, seems to overtax the abilities of woodworkers today, though in 1910 it could not have seemed too tough to make, considering it was sold for little more than a metal horn. I have yet to see a good reproduction, though I have seen some awful ones. What is required for some of these exotic parts to be remanufactured is a fairly large production run--perhaps a hundred--ordered from a competent wood or metal working factory. Exact duplication must be insisted on. This is a considerable investment which should be undertaken by a dealer in reproduction goods or by a group of collectors-in-need. A small 'R' should be stamped inconspicuously on all such goods to distinguish them from originals.

Edison built machines we are still proud of today; we should not skimp in the restoring of them.

"Saint Cecelia," the Patron Saint of Music

¶ Are you bringing up your children with a proper love of music?
¶ The interpretation of this, God's most exquisite gift, is truly marvelous by the

New Mechanically Fed

Talk=o=phone

This is the only reproducing machine for disc records on which the needle is mechanically moved across the record and on which this motion is not dependent upon the needle. This absolutely kills that awful scratching sound and produces a pure clear tone. This new device makes it impossible to scratch the needle across the record and thus damage it. It is a great record saving device, increasing the life of the record 100%. Adjustable to operate all disc records of different sound waves.

¶ Every little touch of expression, every artistic phrasing of the world's best artists is unimpaired in their rendition by this master-piece of mechanical ingenuity. The new mechanically fed **Talk-o-phone** reproduces all good disc records and absolutely frees them from any scratching or grinding noise. To appreciate how perfectly natural are the reproductions by the **Talk-o-phone,** one must hear it.

Talk=o=phones, $18.00 to $50.00

¶ They cost no more than other disc machines that depend upon the old scratching feed.
¶ We send you **free** our handsome book telling just why the new mechanically fed **Talk-o-phone** is superior to other reproducing machines.
¶ Send us your name and we will advise you where you can hear the new mechanically fed **Talk-o-phone** and also send you free, our booklet.

TALK=O=PHONE CO., 35 Bond Street,

TOLEDO, OHIO

A rare Talk-o-phone ad for an even rarer Talk-o-phone phonograph, circa 1905-06. The mechanically fed feature was actually an attempt to circumvent Victor & Columbia patents. Ad courtesy of R. J. Wakeman.

Victor 16000 Series Wanted!!

Can anyone locate the following Victor 10" 16000 series BAND and related recordings? BAND specialist Fred Williams is trying to complete a set. Please write to Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118 and/or telephone: business 1-215 496-2016 (reverse the charges) or home 1-215 247 0410.

16177-A - Frolics Polka - DARIUS LYONS, PICCOLO
-B - Serenade Badine - ROSARIO BOURDON, VIOLONCELLO W. ORCH.
16180-A - Dream of Happiness Waltz - PRYOR'S BAND
-B - On the Wing Galop - VICTOR DANCE OCRHESTRA
16241-A - Dew Drops, Intermezzo - CHRIS CHAPMAN, ORCHESTRA BELLS
-B - Brother Noah Gave Out Checks for Rain - ARTHUR COLLINS
16246-A - Hiawatha - HARRY MACDONOUGH
-B - Anona - VICTOR ORCHESTRA
16265-A - My Hindoo Man - PETER LEWIN, XYLOPHONE WITH OCRHESTRA
-B - Blondy and Her Johnny - ADA JONES AND LEN SPENCER
16278-A - "Sleepy Sidney" Two-Step - SOUSA'S BAND
-B - Royal Brandenburg March - PRYOR'S BAND
16358-A - Ocean Breezes Waltz - PRYOR'S BAND
-B - Gavotte (from Paris and Helena) - VICTOR STRING QUARTET
16367-A - Drill Music No. 1 - PRYOR'S BAND
-B - Drill Music No. 2 - PRYOR'S BAND
16493-A - Happy Go Lucky Two-Step - PRYOR'S BAND
-B - Naila - PIETRO FROSINI, ACCORDION
16575-A - Manon (Ah! Fuyez Douce Image!) - M. ROCCA
-B - Carmen Selections - PRYOR'S BAND
16629-A - "Vždy ku předu" pochod - HUDBA C.A.K. PĚSHIO PLUKU Č 102 L.FABINI
-B - Eugen Onegin (Aire Onegina) - BOHUMIL BENONI
16635-A - Máj, Píseň Od K. Bendla - OTOKAR MARAK
-B - Večerni pisen "du vdovy" - BOHEMIAN BAND
16636-A - Cavalleria Rusticana - OTOKAR KARAK
-B - Dostavenično (Gavotte) - CIS. A KRÁL. PĚSIHO PLUKU, JIŘIHO, etc.
16638-A - Za tebe draga "hrvatska pisen" - HUBDA CIS. A KRÁL PĚSHIO, etc.
-B - Po starodáuna, Polka Mazurka - HUBDA CIS. A KRÁL PĚSHIO, etc.
16916-A - Medley No. 2 - PRYOR'S BAND
-B - Medley No. 3 - PRYOR'S BAND

EDISON

DISC ARTISTS AND RECORDS 1910–1929

Additional Pages

$16.95 (Soft Cover)

Preliminary List of EDISON DISC RECORDS, together with a partial list of artists who have made and will make Edison Disc Records

May, 1913

TRADE MARK
Thomas A Edison

F. H. THOMAS CO.

689-691 Boylston St., Boston

THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

$4.95 (Soft Cover)

EDISON

DISC ARTISTS AND RECORDS 1910–1929

Second Edition

$49.95 (Hard Cover)

All the features of the first 177 page edition plus:

- First Edison Disc lists from June, 1912; Dec. 1912; Feb. 1913
- New LP history and index of all 56 sides, released and experimental, plus LP artists' index and two-color LP list from 1926.
- More labels for special pressings and commercial releases.
- 55 new illustrations.
- Index to Diamond Disc sample records and special 125′ horn matricies.
- Two new four-color pages of ads and "Let Us Not Forget" jacket in color.
- Original dealers' sheets listing all released needle-cut discs through Nov. 8, 1929.
- New, two-color covers, two-color illustrated end sheets and flyleaves. Plastic dust cover.
- 287 pages, 8½ × 11. Hardcover, quarter cloth binding.
- 70 lb. coated paper.
- Limited to 250 numbered and signed copies.
- New price: $49.95, postpaid.
- Send order to:

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or
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502 East 17th Street
Brooklyn, NY 11226

Bonus — while supplies last: Reprints of two 1923 Diamond Disc Advertising Banners in their original colors included with each book.

The *new* material is now available in a separate, limited edition, 96 page softcover book for use in cataloging your collection. Price: $16.95, postpaid. May, 1913 disc list (16 pp-annotated) Price: $4.95, postpaid. (Price is $4.00 when List is shipped with a book.)